STS 15229-34

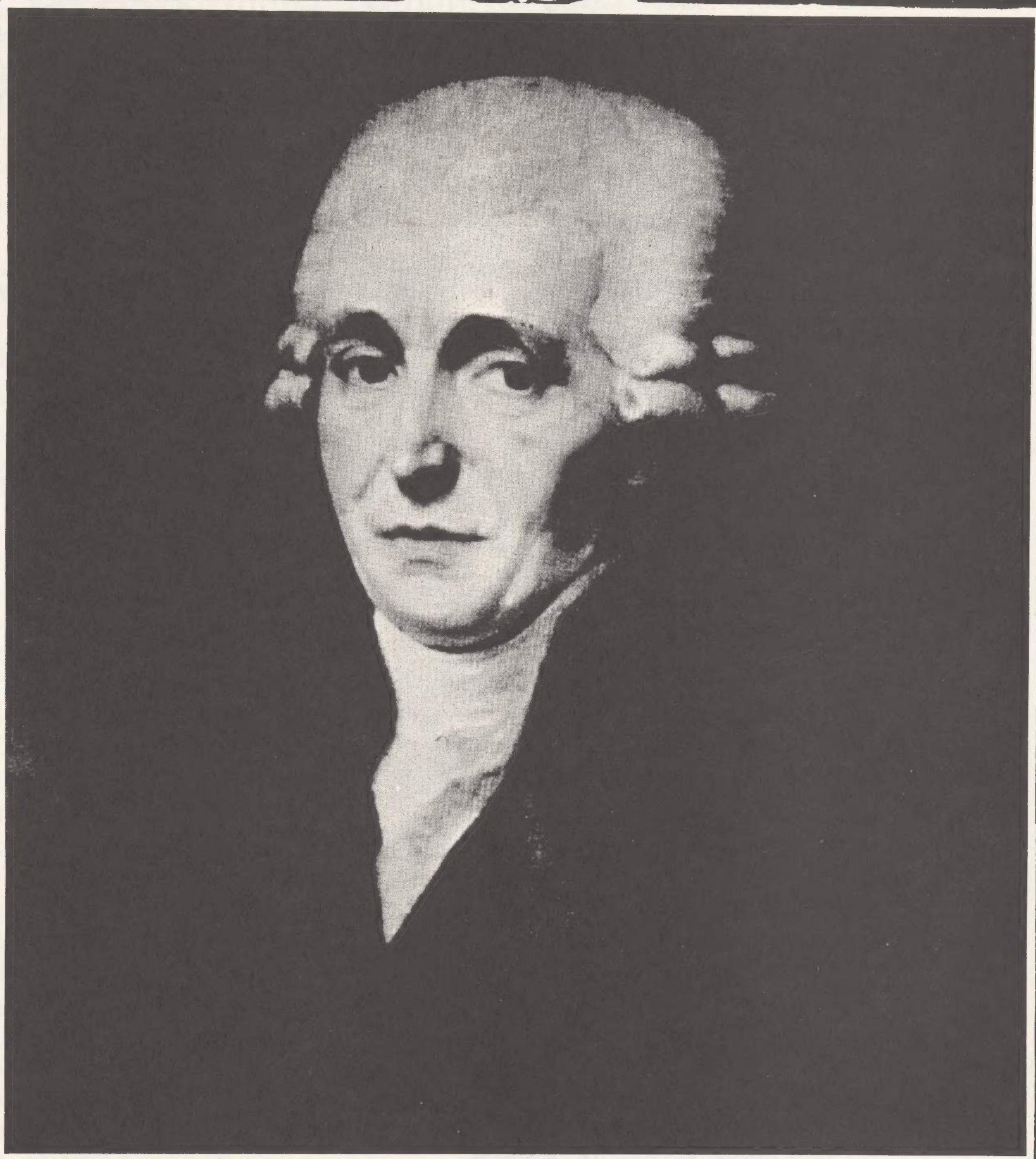
LONDON® ffrr®
FULL FREQUENCY RANGE RECORDING

STEREO
Treasury
SERIES

The Complete Symphonies of Haydn
Volume Five

SYMPHONIES NOS. 82-92 · SINFONIA CONCERTANTE IN B♭ MAJOR

ANTAL DORATI · PHILHARMONIA HUNGARICA



Joseph Haydn. Anonymous miniature portrait,
Gesellschaft der Musikfreunde, Vienna. It shows Haydn at about the age of fifty (c.1782)

Unless otherwise stated, the photographs in this booklet have been reproduced
from *Joseph Haydn, His Life in Contemporary Pictures* by László Somfai (Faber and Faber).

Booklet Cover: JOSEPH HAYDN, oil painting by Johann Carl Roesler, 1799.

Haydn: The Symphonies (82-92) Sinfonia Concertante
The Philharmonia Hungarica conducted by Antal Dorati

SIDE ONE
SYMPHONY No. 82 in C major "L'Ours"
1. *Vivace assai* (8:00)
2. *Allegretto* (7:30)
3. *Menuet e trio* (4:30)
4. FINALE: *Vivace* (5:35)

SIDE TWO
SYMPHONY No. 83 in G minor "La Poule"
1. *Allegro spiritoso* (7:45)
2. *Andante* (5:45)
3. *Menuet e trio—Allegretto* (4:30)
4. FINALE: *Vivace* (4:50)

SIDE THREE
SYMPHONY No. 84 in E flat major
1. *Largo-Allegro* (7:25)
2. *Andante* (6:30)
3. *Menuet e trio—Allegretto* (4:00)
4. FINALE: *Vivace* (6:00)

SIDE FOUR
SYMPHONY No. 85 in B flat major "La Reine"
1. *Adagio—Vivace* (7:25)
2. *Romance—Allegretto* (6:55)
3. *Menuetto e trio—Allegretto* (4:50)
4. FINALE: *Presto* (3:20)

SIDE FIVE
SYMPHONY No. 86 in D major
1. *Adagio—Allegro spiritoso* (8:05)
2. *Capriccio—Largo* (6:45)
3. *Menuet e trio—Allegretto* (7:00)
4. FINALE: *Allegro con spirito* (6:25)

SIDE SIX
SYMPHONY No. 87 in A major
1. *Vivace* (7:35)
2. *Adagio* (7:00)
3. *Menuet e trio* (4:30)
4. FINALE: *Vivace* (4:35)

SIDE SEVEN
SYMPHONY No. 88 in G major
1. *Adagio—Allegro* (6:20)
2. *Largo* (5:40)
3. *Menuetto e trio—Allegretto* (4:35)
4. FINALE: *Allegro con spirito* (3:40)

SIDE EIGHT
SYMPHONY No. 89 in F major
1. *Vivace* (6:50)
2. *Andante con moto* (6:00)
3. *Menuet e trio—Allegretto* (4:05)
4. FINALE: *Vivace assai* (4:30)

SIDE NINE
SYMPHONY No. 90 in C major
1. *Adagio—Allegro assai* (6:35)
2. *Andante* (7:05)
3. *Menuet e trio* (5:25)
4. FINALE: *Allegro assai* (4:35)

SIDE TEN
SYMPHONY No. 91 in E flat major
1. *Largo—Allegro assai* (8:15)
2. *Andante* (6:50)
3. *Menuet e trio—Uu poco Allegretto* (4:55)
4. FINALE: *Vivace* (5:30)

SIDE ELEVEN
SYMPHONY No. 92 in G major "Oxford"
1. *Adagio—Allegro spiritoso* (7:45)
2. *Adagio* (6:40)
3. *Menuet e trio—Allegretto* (6:05)
4. *Presto* (5:25)

SIDE TWELVE
SINFONIA CONCERTANTE in B flat major
1. *Allegro* (9:05)
2. *Andante* (4:00)
3. *Allegro con spirito* (6:30)

ISTVÁN ENGL—*oboe*, LÁSZLÓ BARANYAI—*bassoon*,
IGOR OZIM—*violin*, ZOLTAN RÁCZ—*cello*

Antal Dorati.

Antal Dorati

Antantal Dorati was born in Budapest in 1906, and his parents, both musicians, recognised his talents and sent him at the age of fourteereen to the Academy of Music in Budapest. His teachers were Z Zoltan Kodály, Béla Bartók and Leo Weiner. He graduatuated at eighteen as composer, pianist and conductor, and was thethe youngest person in the history of the Academy to receive we a degree.

Soonon after, he was appointed conductor of the Royal Opera House se in Budapest, where he worked for four years. In 1928 he wenvent to Dresden as the assistant of Fritz Busch. Between 1928 aand 1933 he was principal conductor of the Opera House in Munsunster, at the same time appearing as guest conductor at several al other Opera Houses in Germany, and with orchestras in manyny major musical centres.

In 1934 he joined the Ballet Russe de Monte Carlo, and seven yn years later was appointed Musical Director of the Ballet Theatre. Meanwhile in 1937 he made his American debut as a symphonic conductor at an all-Beethoven concert with the National Symphony Orchestra of Washington D.C., and during 1939–40 made an extensive tour of Australia. Returning to the States, Dorati became Director of the New Opera Company in New York.

In 1945 he left the Ballet Theatre and was charged with the organisation of the Dallas Symphony Orchestra, and in 1949 he became Musical Director of the Minneapolis Symphony Orchestra, and during his eleven years with them, he was responsible for numerous commissions, world premieres, and American premieres of important works.

From 1963 to 1966 Antal Dorati was Chief Conductor to the BBC Symphony Orchestra, and took the orchestra on a tour of Switzerland in October 1964, and the United States in the Spring of 1965. He has also made a return to opera, and conducts guest performances at Covent Garden, London, the Wiener Staatsoper, the Opera House, Rome, the Hamburg Opera and Maggio Musicale in Florence. He is now principal conductor of the Stockholm Philharmonic Orchestra and with him the orchestra made its first tour of the United States in 1968 with such success that a return tour was arranged for 1970. In October 1970, Antal Dorati was appointed chief conductor of the National Symphony Orchestra, Washington D.C., in addition to his commitments with the Stockholm orchestra.

When the Philharmonia Hungarica was formed in Vienna in 1957, from refugee musicians who had fled Hungary during the 1956 revolution, Antal Dorati was one of the orchestra's first conductors. He made several recordings with them during this period, so that the London project of recording the complete Haydn symphonies with Dorati and the Philharmonia Hungarica represents the renewal of a long-standing association.

Philharmonia Hungarica

Amumong the hundreds of thousands of refugees who left their home e country during the Hungarian Revolution in the late Autumumn of 1956 were many musicians, who set out for the free w world with their instruments as their only possessions. It was ye yet another instance of the tragic tradition of the Hungarian historyry of culture, which, over two decades ago, Béla Bartók summened up in these poignant words: ". . . One must get away from h here, no matter where to . . .".

Frorom among these exiled musicians, who, almost without exceptiption, came from the leading Hungarian Symphony Orchehestras – as for example the Hungarian National Philhaharmonia, the Budapest Radio Orchestra and State Opera Orchehestra – the Philharmonia Hungarica was formed in Viennana, in the Spring of 1957, thanks to the spontaneous and generorous assistance of several philanthropic organizations, mainlyly the Congress for the Freedom of Culture, the Rockefeller Foundndation, the Ford Foundation, the International Rescue Commmittee and the Swiss Committee for Aid to the Freedom Fighteters of Hungary.

Soon the artists resumed their serious artistic work, which, in a very short time, assured a leading place for this ensemble in the international music world.

The enthusiastic approval met with again and again by them during their many tours in Europe and North America, as well as during musical festivals, is a proof of the importance and vitality of this orchestra.

It is all to the credit of the cultural policy of the Federal German Republic, the regions of North Rhine-Westphalia and the city of Marl, to have recognized the unique value of the Philharmonia Hungarica, and, through generous financial assistance, to have assured the continued existence of an internationally appreciated orchestra.

Many of the members of the Orchestra are winners of valuable music prizes and have successfully taken part in international music competitions. The Ramor Quartet, consisting of instrumentalists from the string sections, gained first prize in the Geneva International Music Competition in 1957, and in 1962 the same prize was awarded to the Wind Quintet of the Philharmonia Hungarica.

Several of the members of the Philharmonia Hungarica were attracted to the career of soloist, others distinguished themselves through invitations to perform with renowned European and American Orchestras. And yet they all resolved, out of a sense of artistic integrity and patriotism, to remain loyal to the commitment of their own orchestra.

As an instance of the reputation enjoyed by the Orchestra with international audiences and press, let me quote the words which a Greek critic wrote on the occasion of a series of concerts at the 1962 Athens International Festival: "Our country – Music! That is the message of religious and patriotic faith one almost hears at a performance of the Philharmonia Hungarica. One also gets the impression that these men and women, who were forced to leave their country against their will, have brought with them, and preserved, not only the music, but – a particle of their home country!"

©1972 The Decca Record Company Limited, London

Manufactured and marketed by London Records,
a division of Polygram Classics, Inc.
137 West 55th Street, New York, N.Y. 10019.
Distributed by Polygram Distribution, Inc.

Haydn in France. In January 1764, the Parisian musical world took note of a new edition of "Six Symphonies ou Quatuors Dialogués . . . Composés par Mr Hayd'en [*sic*] Maître de Musique à Vienne" which the well-known publisher de la Chevardière brought out. Actually, the works were not symphonies at all but Haydn's early string quartets, now known to us as Opus 1; and moreover, Chevardière was actually issuing a second edition of these already popular works (the first had, instead of the final two string quartets, two flute quartets by the Mannheim composer Toeschi). Two months later, Parisian journals announced a new entry in a series of symphonies by "Noms inconnus, bons à connaître": No. 14 "Del Sigr Heyden" which Venier, a successful Parisian house, was in the process of issuing. The work was Haydn's Symphony No. 2 in C. In the same year, Chevardière issued six Haydn string Trios. From that point until Haydn's death in 1809, Parisian publishers made a fortune on his music which, at least until the early 1780s, was mostly published without his approval and with no financial benefit to him whatever. This extraordinary state of affairs, whereby a publisher could simply pirate a composer's works or an author's books, persisted in most of Europe until the nineteenth century.

But if Haydn never saw a penny from all this publication in Paris during the mid 1760s, he must have heard that his works were extremely successful in France. Viennese bookshops actually imported some of these French prints: van Ghelen offered for sale in January 1772 three Haydn symphonies printed by Huberty in Paris, and Ghelen or others may have done so before that date. In any case, by the beginning of December 1767, Haydn will have had information about his popularity in Paris from an authentic source. For in November 1767, Prince Nicolaus Esterházy travelled to the French capital; in his entourage there was his personal secretary, his *Haushofmeister*, his architect, his "Travelling Commissioner" (*Reisekommissär*), five *valets-de-chambre* (among them a barber and a blackamoor named Zibas), his gun-master, a page, two runners and Luigi Tomasini, leader of the Esterházy orchestra. Prince Nicolaus also stayed at Versailles, which he had seen before, in 1764 and which had been the inspiration for Eszterháza Castle in Hungary, since 1766 the principal residence of the Esterházy Court.

Prince Nicolaus left the French capital on 14 November 1767, but he gave orders for Tomasini to remain in Paris to study the musical situation in what was then unquestionably the musical centre of the world. The *Haushofmeister* gave Tomasini the handsome sum of 125 *livres* for his further sojourn. It is entirely possible that Tomasini established connections, during his further stay in Paris, with one of the principal music publishers, Jean-Georges Sieber, a German emigré who was to publish dozens of Haydn's symphonies, some in textually so accurate versions that one suspects that the composer himself furnished the engraver's copy. In any case, Haydn was in correspondence with Sieber himself at least by April 1789, and that particular letter does not sound like the first of a series but rather as if both men had been in correspondence before. But apart from Sieber, many other Parisian publishers were actively issuing Haydn in the 1760s and early 1770s; apart from Chevardière and Venier, of whom we have spoken above, there were Bailleux, "Rue St Honoré, à la Regle d'Or"; Madame Bérault "à côté de la Comédie Françoise"; Huberty, "Maître de la viol d'amour, rue des deux écus au pigon blanc" (who had a daughter who was a fine engraver; the family later went to Vienna); Mademoiselle de Silly on the Rue du Temple; Simon & Fils, "Imprimeur-libraires de S.A.S. Monseigneur le prince du Condé, rue des mathurins"; "Le Sr Borelly, rue St Victor vis-à-vis le ferme maison d'un sellier"; the Bureau d'abonnement musical on the Rue du hazard Richelieu (who were to issue the first edition of the *Farewell* Symphony in 1775); Mademoiselle Giraud "Rue du roule, à la Nouveauté"; and others.

It was not only in Paris that Haydn's music flourished. Soon the French provinces found his music not only enjoyable but profitable. In Lyon, the enterprising firm of Guera began to issue Haydn's works about 1777. The Guera copies are textually so reliable that one wonders if Haydn was in correspondence with Lyon. Actually, one of the musicians in the Esterházy orchestra had moved to Lyon. We know of this because when Prince Paul Anton died in 1762 and, because of legal complications, they put his will into probate in 1773, it was found that he had left not only Haydn a whole year's salary, but also the other musicians as well. Since eleven years had elapsed, many musicians had died, or were in pension, or had moved away to other jobs. One of them, the violinist Lucas Garnier, was located in 1778 – the year when Guera issued several Haydn works – as "Musician de la Comedie de la Ville de Lion". Can Garnier have been the go-between?

Haydn's works were, by *c.* 1770, so popular in France that the publishers could not get hold of them quickly enough; these unscrupulous ladies and gentlemen therefore procured all sorts of works by Haydn's followers in Vienna and the Austrian provinces – Haydn's brother Johann Michael in Salzburg, Ditters (later von Dittersdorf), Carlos d'Ordoñez, Leopold Hofmann, J. B. Vanhal (the most talented of them all), *etc., etc.*, – and published their works under Haydn's name. Entire *opera* of forged Haydn thus appeared in Paris. M. Bailleux was so unscrupulous as to procure for himself six Haydn-sounding string quartets by a monk from the Monastery of Amorbach in northern Bavaria, one Pater Roman(us) Hofstetter (Hofstätter); Bailleux had them engraved about 1776-7 as "Signor Hofstetter", but then erased the name from the plate and substituted that of Haydn; with a handsome new title page, these six quartets went out into the world and became world-famous as "Opus 3", especially the one with the Serenade, the most famous work that bears (wrongly) Haydn's name. In fact, as many spurious Haydns as real ones appeared in Paris from 1765-1775, but from 1775 to 1780 *more* spurious than real Haydn compositions were published in France.

Still, the really great hits of the period – for the spurious Opus 3 Quartets did not become famous till the nineteenth century – were genuine Haydn. Symphony No. 56 in C (1774) made its Parisian début in the 1776-7 season at the Concert Spirituel and the Concert des Amateurs and was engraved three times at the end of 1777 and beginning of 1778: by Guera (who now had a Paris office on the Place des Terreaux), by Sieber and by Mademoiselle de Silly. It was Haydn's biggest hit abroad – *i.e.* out of Austria – up to that date.

The next great success was Haydn's *Stabat Mater* (1767). The composer writes about the latest news from the French capital in a letter to his Viennese publishers, Artaria & Co., on 27 May 1781:

> Now something from Paris. Monsieur Le Gros, *Directeur* of the Concert Spirituel, wrote me the most flattering things about my *Stabat Mater*, which was performed there four times with the greatest applause; the gentlemen asked permission to have it engraved. [Sieber later brought out the full score.] They made me an offer to engrave all my future works on the most favourable terms for myself, and were most surprised that I was so singularly successful in my vocal compositions; but I wasn't at all surprised, for they have not yet heard anything. If they only could hear my operetta *L'isola disabitata* [Eszterháza, December 1779] and my most recent opera, *La fedeltà premiata* [Eszterháza, February 1781], I assure you that no such work has been heard in Paris up to now, nor perhaps in Vienna either; my misfortune is that I live in the country.

After all this chronicle of French success, it is not astonishing that the Parisians soon seized the initiative, and with the practical results that all the Symphonies recorded in this album were composed directly for, or were otherwise sold to, Paris. In particular, we owe the existence of Haydn's famous *Paris* Symphonies to a remarkable French aristocrat: Claude-François-Marie Rigoley, Comte d'Ogny (1757-1790), one of the backers of the celebrated Parisian concert organization, "Le Concert de la Loge Olympique". This group of Free Masons (which brotherhood Haydn was to join in February 1785), led by the young d'Ogny, decided to commission from Haydn six new symphonies. Since d'Ogny played such an important rôle in Haydn's symphonic career, a few words about Haydn's long-distance patron may not be amiss.

D'Ogny was born at Dijon in September 1757, the second child of Claude-Jean Rigoley, baron d'Ogny, and Elisabeth d'Alencé (the title of count comes from his mother's side of the family). The name was an old and respected one, whose history can be traced back to the fifteenth century. D'Ogny's father was *Intendant Général des Postes*, a position which his son inherited in 1785; Ogny *père* was also a backer of the Concert des Amateurs, and apparently music played an important part in the family life. The now famous "Catalogue de la Musique de Monsieur Le Comte d'Ogny" (British Museum), discovered by Barry Brook in 1954, shows that the Count owned, and, in Mr. Brook's words, "une des plus riches collections musicales privées qui aient jamais été rassemblées au XVIII^e siècle".

The correspondence between the Concert de la Loge Olympique and Haydn has not, unfortunately, survived; but H. H. Barbette, writing in *Le Menestrel* of 1871, gives us some valuable details as to the negotiations, which must have begun in 1784 or early in 1785. It seems that the Comte d'Ogny asked the *chef d'orchestre*, le Chevalier Joseph-Bologne de Saint-Georges – a swashbuckling lady-killer who was himself a prolific composer – to write to Haydn and settle the details. The Concert agreed to pay Haydn 25 *louis d'or* for each of the six symphonies, "ce qui avait paru à Haydn un prix colossal, car jusqu'alors ses symphonies ne lui avaient rien rapporté", and a further 5 *louis d'or* for the publication rights.

Haydn wrote two of the symphonies (Nos. 83 and 87), and possibly a third (No. 85) in 1785, and three (Nos. 82, 84, 86) in 1786. The autographs of five have survived, and all appear once to have belonged to the music library of the Comte d'Ogny; for there is a note, on the title page of the autograph of No. 82, to the effect that the manuscript was sold at "la vente de feu Cte d'ogni le 10 février 1791", the Count having died on 4 October 1790, leaving 100,000 livres in debts.

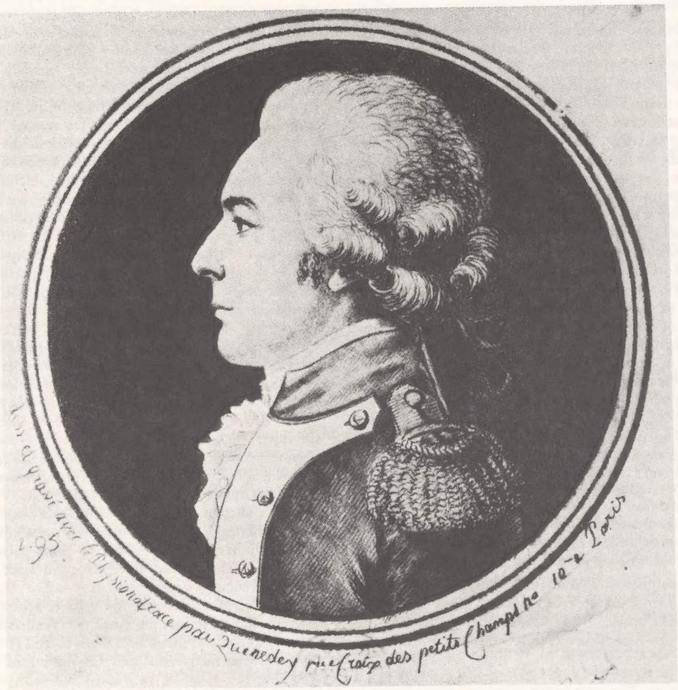
Parisian orchestras of this period were much larger than those of the Austrian and German provincial courts; and much larger, too, than Haydn's own modest band of twenty-four at Eszterháza Castle. The Concert de la Loge Olympique, "rempli indépendamment des professeurs par les plus habiles amateurs de Paris", boasted some forty violins and ten double-basses. The musicians wore splendid "sky-blue" dress coats with elaborate lace ruffles and played with swords at their sides. A contemporary engraving of the "Salle de Spectacle de la Société Olympique" shows us that it was a sort of theatre, with boxes in tiers. The concerts were patronized by the nobility, and Marie Antoinette found the B flat Symphony her favourite: when Imbault engraved the authentic first edition in parts, No. 85 bore the proud title *La Reine de France*. (Incidentally, Louis XVI was fond of Haydn, too: among the *Musique du Roy 1784* preserved in the Bibliothèque du Conservatoire at Paris is Symphony No. 53.)

The first performances of the *Paris* Symphonies appear to have taken place in the season of 1787. They were soon given by the Concert Spirituel as well; the influential *Mercure de France* wrote:

> On a exécuté à tous les Concerts [l'année dernière] des Symphonies de M. Haydn. Chaque jour on sent mieux, & par conséquent on admire davantage les productions de ce vaste génie, qui, dans chacun des ses morceaux, fait si bien, d'un sujet unique, tirer les développmens si riches & si variés; bien différent des ces Compositeurs stériles, qui passent continuellement d'une idée à l'autre, faute d'en savoir présenter une sous des formes variées, & entassent mécaniquement des effets sur des effets, sans liaison & sans goût. Les Symphonies de M. Haydn, toujours sûres de leur effet, en produiroient encore davantage, si la salle étoit plus sonore.

In January 1788, the same *Mercure de France* printed the proud announcement of the Parisian music publisher Imbault, who advertised for sale the six new works. "Ces Symphonies", continues the notice, "du plus beau caractère & d'une facture étonnante, ne peuvent manquer d'être recherchées avec le plus vif empressement par ceux qui ont eu le bonheur de les entendre, & même par ceux qui ne les connoisent pas. Le nom d'Haydn répond de leur mérite extraordinaire." Imbault went to particular pains to state, on the title page of his edition, that it was "Gravé d'après les Partitions originales appartenant à la Loge olympique".

Haydn meanwhile had not been idle with his new *Paris* Symphonies, for he sold them to William Forster of London (the engraving mss. are still extant, now in the British Museum) and also to Artaria of Vienna. Since we do not know the order in which Haydn composed them, we list the various orders of the prints: Imbault's is Nos. 83, 87, 85, 82, 86, 84; Artaria's, on explicit written instructions by Haydn, should have been 87, 85, 83, 84,



Count Claude-François-Marie d'Ogny. Engraving by Edma Quenedey, Paris, Bibliothèque Nationale.

86, 82; both these orders do not contradict the dated autographs, whereas that of Forster (82, 87, 85, 84, 83, 86), though also suggested by Haydn himself on the title pages of the engraving mss., is certainly not chronological.

Symphonies Nos. 88 and 89 were probably both composed in 1787 – only No. 89's autograph is preserved – and were intended for Paris, like their numerical predecessors. Haydn heard that Johann Tost, one of the violinists in the Esterházy band, was going to Paris; so he gave Tost his two new Symphonies to sell as best Tost could. In fact that violinist was a rather unscrupulous gentleman, for he not only sold the two new Symphonies to Sieber but also a third one, actually by Adalbert Gyrowetz, in G major. Gyrowetz, when he arrived in Paris just after the Symphony had appeared under Haydn's name, had great difficulty in persuading French musicians that he, not Haydn, was the real author. Sinister rumours of *Herr* Tost's nefarious activities reached Eszterháza, and we find Haydn writing to Sieber on 5 April 1789: "*Herr* Tost has no rights at all to the six pianoforte Sonatas and has thus swindled you . . . Now I would ask you to tell me candidly just how, and in what fashion, *Herr* Tost behaved in Paris. Did he have an *Amour* there?". Soon Artaria was dragged into the *affaire* Tost. on 5 July 1789, Haydn writes to his Viennese publishers:

> Now I would like to know the truth about something: that is, from whom you procured the 2 new Symphonies which you recently announced [Nos. 88, 89] – whether you purchased them from *Herr* Tost or whether you got them already engraved from *Herr* Sieber in Paris. If you purchased them from *Herr* Tost, I beg you to furnish me at once with an *a parte* written assurance of the fact, because I am told that *Herr* Tost pretends that I sold these 2 Symphonies to you and thereby caused him a great loss.

The Symphonies also arrived swiftly in London and were performed at the Professional Concert in 1789 and immediately printed by Longman & Broderip; it is not known from whom they received the two works.

One of Haydn's many patrons abroad was Kraft Ernst, Prince of Oettingen-Wallerstein, who maintained a famous orchestra in his pretty castle at Wallerstein in southern Germany. On 3 February 1788, Haydn wrote to the Prince's agent in Vienna, thanking him for all the compliments which the Prince had paid to Haydn, but regretting that he had not the time to compose the three new symphonies that the Prince would have liked to have. The princely agent continued to urge Haydn to write the three new symphonies, however, and circumstances soon enabled the Prince to get the desired works after all.

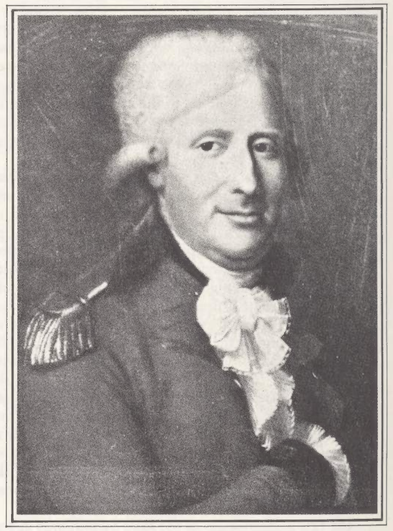
The circumstances came once again from Paris, and more specifically from Monseigneur le Comte d'Ogny, who seems to have asked Haydn to write three more symphonies for the Concert de la Loge Olympique. Haydn, who was a shrewd businessman, decided to satisfy both of his "corresponding patrons" (if we may misuse the French Academy's term, corresponding member) and in that same year 1788 composed two new Symphonies: Nos. 90 and 91. The autographs of both turned up in this century, No. 91 only in 1949, to disappear into the bank vault of an eccentric New York dowager until 1969, when the writer of these notes was able to examine it in detail at the Pierpont Morgan Library in New York. Comte d'Ogny owned both autographs, and that of No. 91 is specifically dedicated to him in Haydn's own hand "pour Mons. le Comte d'Ogny". In 1789, that fateful year which was perhaps the turning point of history after the fall of the Roman Empire, Haydn completed the third of the series, No. 92 in G (later known as the *Oxford* for reasons which will soon be made clear); its autograph was discovered at Paris in 1956, when the Bibliothèque Nationale, to which organization the MS. had been willed, included it in a Mozart exhibition. That MS., too, is dedicated to Haydn's Parisian patron: "Pour son Excellence Monseigneur le Comte d'Ogny". Having sent off, sometime in the Summer of 1789, the autograph manuscripts to Paris, Haydn was obliged to send orchestral parts to Prince Kraft Ernst von Oettingen-Wallerstein; the composer posted them to the Prince's Viennese agent in the middle of October. The Prince seems to have objected to not having received autograph manuscripts, to which Haydn replied, in a letter to the agent of 29 November 1789, that his eyesight was bad and the scores were almost illegible; he included a specimen page to prove his point. The Prince also found out that he was not the sole owner of the three works, and maintained that Herr von Kees – a Viennese patron and friend of Haydn's – also had copies; which was true, because the copies Kees owned still exist (No. 90 in the Gesellschaft der Musikfreunde, Vienna, and Nos. 91 and 92 in the Princely Thurn-und-Taxis Archives at Regensburg). The agent, however, was convinced of Haydn's innocence and seems to have persuaded the Prince that Haydn had acted in good faith. And the Prince, obviously a generous man, asked his agent to write to "Haiden" ordering three more symphonies and inviting the composer to come to Wallerstein at the Prince's expense and conduct them there. To make this offer more attractive, he sent Haydn a gold snuff-box weighing the value of 34 ducats, and with another 50 ducats in cash. As matters turned out, Haydn did visit Wallerstein; for when Prince Nicolaus Esterházy died in 1790, and Johann Peter Salomon came to Vienna to fetch Haydn to London, the two men travelled *via* Wallerstein. There was no time, in December 1790, for a longer visit, but a contemporary document from the Wallerstein Archives notes that Haydn promised to return on his way back to Vienna and pay a longer visit. We do not know whether Haydn found the time when returning, but we know that he sent to Wallerstein four of the new London Symphonies, the MS. parts of which are still preserved in the Archives (Nos. 93, 96, 97, 98), after he had got back to Vienna in 1792.

Meanwhile the French publication rights of the three new Symphonies had been assigned this time to Le Duc, who engraved the parts *Du Répertoire de la Loge Olympique* from the autograph manuscripts (Le Duc's name is even found on the autograph of No. 92). Le Duc brought them out in 1790, the year that Count d'Ogny died, and the year that freed Haydn from the isolation of Eszterháza.

When Haydn arrived in England in January 1791, he had brought with him manuscript copies of Symphonies 90 and 92, which were, he rightly calculated, not yet known in England; he forgot No. 91 and wrote back to Vienna for it. The turmoil in France was beginning to make itself felt also in such matters as the exportation of Parisian music to London; in normal times some clever British publisher would have imported the new d'Ogny Symphonies before Haydn could have launched them at Salomon's concerts. As it was, the first Symphony that Haydn performed in England was *not* No. 93 (as they used to think 100 years ago) and *not* No. 96 (as one can read even in our book on Haydn's symphonies, published in 1955) but No. 92; it was given its English première on 11 March 1791. Haydn intended to conduct it at the benefit concert of a Mr. Hayward at Oxford in May 1791, but he was prevented from doing so. In July 1791, however, when Haydn was given the degree of Doctor of Music, *honoris causa*, at Oxford University, he conducted with great success Symphony No. 92 at the Sheldonian Theatre, and from then on, the work was known as the *Oxford* Symphony.

During the 1791 season, Haydn also conducted the British première of Symphony No. 90 at one of the Salomon concerts – we cannot ascertain which. The

Kraft Ernst, Prince von Oettingen-Wallerstein. Oil painting by Hetsch, c. 1790. Prince Oettingen-Wallerstein's Library and Collection, Harburg.



publication rights for England were given to Longman & Broderip, who brought them out in November 1791 together with arrangements for piano and violin by J. L. Dusseek. Longman & Broderip made handsome engraved plates of No. 90, but apparently as they were in the middle of pre-publication work, the new Le Duc prints arrived fresh from Paris. We have copies of No. 92, but also of No. 991, in Le Duc's edition with a piece of paper pasted over the original Paris *impressum* which reads "Imported and sold by Longman & Broderip No. 26 Cheapside & No. 13 Hay Market London. Who have a regular Correspondence with all the most eminent Professors and Publishers of Music in every part of Europe". Thus Longman & Broderip never bothered to make new engravings of Nos. 91 and 92; they simply sold Le Duc's prints instead. Their principal source of income was the Dussek arrangement, which was sold much in the way that popular works today, such as Britten's *War Requiem*, are put on gramophone records for home consumption: the Dussek arrangements were for *fin-de-siècle* London drawing rooms, since (unlike their counterparts in Austria and Germany) the British aristocracy, except for the Prince of Wales, did not usually maintain private orchestras in the final decade of the eighteenth century.

Haydn had to write several times to procure a copy of Symphony No. 91, which he had forgotten to bring, from Vienna. Finally in March 1792, two copies arrived: the

Johann Peter Salomon (1745–1815). Engraving by Georg Sigismund Facius after Thomas Hardy. Vienna, Mus. d. Stadt.

score from his lady friend, Maria Anna von Genzinger, and the parts from *Freiherr* von Kees. Haydn intended to make widespread changes for the "English taste"; but if he did, they have not survived. He seems to have launched the (for London) last of these d'Ogny Symphonies on 13 April 1792, when it opened the concert as "New Grand Overture, MS. HAYDN". "A new Overture of HAYDN had all the taste, richness, and originality, which usually distinguish the compositions of that great master", wrote the *Morning Herald* the day after the concert.

Some of the *Paris* Symphonies (Nos. 82–87), and some of the remaining works composed for Paris (Nos. 88–92) have always stayed in the permanent repertoire, in particular Nos. 82 (*L'ours*), 83 (*La Poule*), 85 *La Reine de France*), 88 (known for many years in Anglo-Saxon countries as *Letter V*) and 92 (*Oxford*). Others gradually sank into obscurity. The first score of No. 84 did not appear till *c.* 1871, the first score of No. 86 *c.* 1853, the first score of No. 89 about the year 1895. Some of these new editions served to re-awaken interest in the work; this is especially true of No. 86, which at once returned to the repertoire and has never left it. On the other hand, Nos. 84 and 89 remained what the Italians call "quasi inedita" (almost as if they were not printed). The most extraordinary case of all is No. 87, which disappeared from the mainstream of music entirely. Its first modern performance took place during the famous 1939-40 season of the New Friends of Music in New York, conducted by Fritz Stiedry, when a dozen unknown Haydn symphonies by Haydn, resuscitated and edited by Alfred Einstein, were played together with a whole series of Bach concertos for the keyboard. The programme notes were brilliantly written by the young New York critic, Irving Kolodin. One of the "new" Haydns was No. 87, which was a great success. R.C.A. Victor recorded two of the works, Nos. 67 and 80, and intended to record Nos. 77 and 87; but the war and perhaps other circumstances hindered the second part of the project from taking place. The score of No. 87 was first published in 1949, edited by Alfred Einstein. In America, where No. 82 was hardly ever played, Fritz Stiedry put it into the repertoire of the New Friends of Music in an enormously powerful reading which was also broadcast, like the whole series, and privately recorded as well. As a final curiosity, we might add that the first time many people heard Haydn's Symphony No. 91 was by means of a Polydor recording on three ten-inch records with the Berlin Philharmonic Orchestra conducted by Hidemaro Konoye, who was a popular Japanese guest in Berlin in the middle 1930s (he also recorded, at that time, Mozart's *Sinfonia concertante* K. 297b).

Symphony No. 82 in C (*L'ours*). Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns in C *alto* or 2 trumpets (in the first, third and final movements), 2 horns in F (second movement), timpani and strings.

The subtitle *L'ours* (*The bear*), a nineteenth-century addition, is supposed to describe a captive bear dancing to the music of the beginning of the Finale.

No. 82 is the latest in the long and distinguished series of festive symphonies in C major with high horns, in this case or trumpets, and kettledrums. It is also, in its flanking movements, one of the most aggressive and powerful symphonies Haydn ever wrote. Both these outer movements are, moreover, very highly organized from the standpoint of thematic breakdown. The first subject (*ff*) at the beginning of the Symphony is separated into several interconnected segments: the rising broken chord (*a*), the *piano* contrast (*b*) and the long series of fanfares (*c*) on the characteristically Haydnesque rhythm

The theme uses itself, as it were, even while modulating to the dominant. Using a derivative of (*a*), the upper woodwind have what is known as a "rhythmic lead", to wit:

in which the quavers act not as the second half of the bar in question but as "lead-ins" to the following bar. Thus a sense of impetus, of forward-going, is established. This kind of technical device, here applied with sophistication and *élan*, is a hallmark for what the Germans term *motivische Arbeit*, or working with motifs. The attentive listener will, following the score, see how Haydn combines (*a*) with (*c*) and (*a'*), the (*c*) being restricted only to the kettledrums, to produce a dashing transition whose apparently effortless sweep is the result, which we must feel unconsciously even if we are not aware of the formal aspects, of rigorous intellectual self-control. This stunning transition ends with a series of violent discords (bars 51 *et seq.*), a sort of Neapolitan sixth (a flat-e flat-c) into which is introduced simultaneously the jarring note g at all levels of pitch, *i.e.* clashing at the interval of a second through three whole octaves. The second subject, very delicately scored (with one bassoon providing the only bass voice), is not only, with its "closing material", much fuller than is often the case in Haydn, but is a real contrast to all the vigour and nervousness of the opening material. The little figure (bars 78/80) with the syncopated minim, is brilliantly extended by contrapuntal devices in the development section (bars 150 *et seq.*), itself a model of concise and well-organized thought. At the end of the movement, there is a short coda based on the (*c*) figure of the opening subject which begins *f* and plunges at bar 255 into *ff*, bringing the movement to a swift and very loud conclusion.

We have provided this typical movement with perhaps more detailed analysis than usual because in its organization as well as its orchestration it is the kind of music that electrified audiences all over Europe in the sunset of the *ancien régime*.

Some of Haydn's double variation movements had already achieved the status of being world-wide hits by

Paris from Charllot. Drawn by W. M. Craig, engraved by Angus. © Radio Times Hulton Picture Library.

the time the *Paris* Symphonies began to circulate all over Europe in 1788. One such success had been the second movement of Symphony No. 53 in D (*L'impériale*); another had been *La Roxelane* movement from Symphony No. 63. Both have in common a not really slow tempo (in No. 63 it is actually *Allegretto, o più tosto Allegro*) and alternating major and minor (or minor and major) sections. The *Allegretto* movement of *L'ours* has these characteristics, too, and like its predecessors the main theme sounds like a folk-song: as pungent and unforgettable as the taste of a Greek olive. Although the movement is organized: *a* (major: subdivided into *a–b–a*): *b* (minor: *a–b–a'*): *a'* (major: again tripartite but varied): *b'* (minor: again tripartite but varied): *a''* (major: tripartite but once again varied): coda – Haydn is careful to see that the contrasting major and minor sections are linked by similar rhythms and similar *Urlinien*. A popular and successful movement, the orchestration of which is lightened by removing the timpani (and of course the trumpets).

The *Menuet* (Haydn's spelling) is French not only to the letter but to the spirit as well: sophisticated, with measured *staccato* crotchets in the bass line, and pompous quavers at critical points in the brass and kettledrums. The Trio is, like the previous movement, almost a folk-tune, which Haydn orchestrates with the utmost subtlety and *finesse*. We cannot re-iterate the point often enough: this is the world of Marie Antoinette and the Comtesse de la Tour du Pin, of Catherine the Great, of George the raffish Prince of Wales (later George IV of England) – not the sombre, doom-ridden, tragic world of Mozart's K.504 or 543 (particularly the slow movement) or, at its most obvious but also most pungent, K. 550. That world was certainly round the corner, but in 1788, when Haydn's *Paris* Symphonies were simultaneously printed in Vienna, London, Berlin, Amsterdam and Paris, Europe was still basking in sunlight: though it was much later in the day, and the sun much lower, than anyone knew.

In the Finale, we are back to the kind of formal *tour-de-force* that informed the opening movement. The orchestration is most original, with a drone bass (bagpipes, *Dudelsack*, la *cornamusa*: it is an international sound) and, at first, just the first violins, to which the middle voices join in harmonious support only during the last four bars. Whereupon the solo woodwind and timpani take the music in their hands, to relinquish it to the drone, this time in fifths with the violins settling into g''. With the whirlwind transition (which begins after a pause and is thus easily marked by non score-readers), we are off again in Haydn's world of contrapuntal grandeur, motifs being played off against motifs but the whole marked by a long line (or as the formalists like to call it, "arch") that is

Hanover Square Rooms. Drawing by Thomas Hosmer Shepherd, 1831. London, British Museum.

carefully guided by the master-craftsman. Like the first movement we have here a marked contrast in the second subject and closing material (bars 66 [with lead-in from 65] *et et seq.*); and like the first movement, we have an enormously organized development section, with vast extension of previous material, in this case the first few bars of the first subject. Haydn never leaves it for a moment: we are plunged (after the dominant, G) into F major, then into E flat major, G minor, C major, A minor and gradually into the dominant of C, in the course of which tonal journey Haydn builds up an enormous tension that is only resolved by the recapitulation. There is a coda, in which the timpani, always very active in this hard-textured Symphony, have a roll (in semiquavers) over nine bars, marked *ff*, and pushing home the last entry of the drone bass.

Symphony No. 83 in G minor (*La Poule*). Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns and strings. The subtitle *La Poule* (*The Hen*) is supposed to describe the "clucking" second subject of the first movement and is a nineteenth-century designation.

There was once a time in Haydn's life when G minor was a very serious, even tragic key; not quite with the special overtones that it had for Mozart, but very much out of the ordinary. In Haydn's *oeuvre*, it was the *Stabat Mater* of 1767, the *Salve Regina* of 1771 and, between them chronologically, the tense and angry Symphony No. 39 in G minor with four horns. Supremely, it was the string Quartet Opus 20, No. 3 (1772), where Haydn steered near to the desperate near-lunacy with which Mozart's music sometimes grimly flirts (the twelve-note cataclysm at the beginning of the Finale's development in K.550) But *anno* 1785, Haydn's style had undergone a vast transformation, from being a revolutionary thinker in a corner of Austria to becoming Europe's most popular composer. The beginning of this new G minor Symphony reminds us, briefly, of the old *Barrikadenmensch* (if I may anticipate the language of Socialism for a moment) of 1772 with its slashing minims (marked *fz*, heavily accented) and the unusual c sharp, as well as the urgent series of dotted figures. But Haydn has no intention of returning to the world of 1772, and smoothly pilots us to the relative major and the famous *La Poule* theme: the *appoggiature* in the violins scoff at the earnest G minor opening, and at the entry of the solo oboe (bar 52) tragedy, or if you will deadly seriousness, has been supplanted by doggerel. It was the kind of lightning change that the nineteenth century never forgave Haydn for. Even less comprehensible to them was the alternation of the "clucking" second subject with the first four notes of the main theme, as Haydn proceeds to do in the development section. The

end of the movement abandons the minor altogether and finishes in the tonic (G) major.

Perplexed as the Victorian mind might have been about the tongue-in-cheek first movement (for there can be no doubt that Haydn was being highly ironical), the deadly serious, beautifully sculptured *Andante* which follows probably left them totally confused. For one thing it is in E flat, a very ambivalent key in that it can be judged as the submediant of G minor, a typical eighteenth-century key for a slow movement of a G minor Symphony to be in (*e.g.* Mozart's K.550) except that the Haydn *La Poule* ended in G major; which gives a strong third-related feeling to the E flat not dispelled, either, because Haydn never returns to G minor as the principal key. There is a dramatic surprise after we reach the dominant: the second violins and viola get softer and softer (*sempre più piano*), to be violently interrupted by an *ff* outburst. The loveliest moment of all occurs in a huge pedal point on the dominant preparatory to the recapitulation (bars 63 *et seq.*), in which Haydn has several lines going at once over a long held B flat in the horns, the flute striking a shaft of sunlight into this very autumnal and almost Mozartian lead-back.

With the *Menuet* we are squarely in G major and a gay, bucolic dance with a strong *two-three* snap to the accompaniment in many crucial places. The Trio is a flute solo supported at the lower octave by first violin. The Finale (*Vivace*) has a whiff of the hunt about it, probably because it is in 12-8 time; it is altogether a very outdoors piece, the kind of music you might have expected to hear at someone's hunting picnic or garden party. Since a large part of Haydn's make-up was intellectual, we are treated to a stupendous modulation at the beginning of the development section: here, only the violins race ahead in quavers, all the other instruments push out *forzato* minims; later Haydn changed this passage, but after he had already sent the autograph off to Paris, so that the lower strings also have quavers. Conductors may take their choice: *Maestro* Dorati has chosen the Paris version.

Symphony No. 84 in E flat. Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns and strings.

Never one of the more popular *Paris* Symphonies, this elegant and superbly constructed work has much to recommend it to amateur and connoisseur alike (we use the eighteenth-century terms). Not the least of its many beauties is the stately and often ethereal *Largo* introduction (notice the magical entrance of the first violin into the wind band solo at bar 11). The succeeding *Allegro* in cut time is a masterpiece of witty and sophisticated thought, very monothematic (is there really any second subject at all?), very carefully paced, with a latent power kept in leash by the immaculate crotchet pulse which underlies almost the whole movement. In the development, there is a marvellous modulation to F major (bars 132 *et seq.*) where this curious feeling of leashed power is strongly felt.

The second movement, too, develops great strength as it progresses. The theme is deceptively simple, at least at first sight (hearing), but the off-beat *forzati* tell us that the rhythmic pattern is by no means conventional. Formally, the movement is organized like a straight set of variations,

Marie-Antoinette (1755–1793) by Vigée Lebrun (Versailles)
© Radio Times Hulton Picture Library

the principal section being in the usual tripartite subdivision of *a–b–a'*. Variation II (though Haydn does not mark it that way) is in the tonic minor, and here for the first time the wind instruments enter. Variation III is, like the theme itself, for strings only. Variation IV, a massive *tutti* with only two bars of *p* in the whole section, turns the rather delicate theme into a marching, surging affirmation; this is the proud music of a man who could write for kings and princes but was not ashamed of being a wheelwright's son, whose language (in his own words to Mozart) was "understood all over the world". This grand and noble *tutti* slows for a moment, and then, like a concerto, masses itself into a six-four chord with pause. The "cadenza" is an enchanting variation in canonic imitation, based on the main theme, for solo woodwind accompanied by pizzicato strings: of a saturated beauty, with rich inner lines and a fantastic sense of the capacities of every wind instrument: it could be from a text-book on orchestration. And its sense of yearning is magnified by the fact that it ends on another huge pedal point over F, leading to a final, simple statement of the first part of the main subject.

With the *Menuet* we are back to the poised world of the opening movement, where everything is ordered and worked out with the impeccable craftsmanship for which Haydn's music was so famous. The Finale (*Vivace*) has an agile main theme in the typical style of Haydn's maturity; it is the kind of movement altogether that was born popular, as it were. The racy transitions in repeated semiquavers, with their sense of thrusting energy, and the mysterious standstill at bars 56 *et seq.* (but not really does time stand still, because quavers soon break out in the bass to remind us that this is a *Vivace* in two-four time): all this is characteristic of the best in the *Paris* Symphonies. It is a very monothematic movement, which is not to say that Haydn does not develop "secondary" ideas; for that mysterious standstill becomes enormously magnified in the development section (bars 173 *et seq.*) and provides Haydn with an attractive lead-back to the recapitulation.

Symphony No. 85 in B flat (La Reine de France). Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns and strings. The title comes from the first edition by Imbault, as noted *supra*.

La Reine (the shortened title by which the work is usually called) has always been a popular work. When it was first played in Paris, its popularity was probably, at least among the nobility, assisted by Marie Antoinette's liking it especially; later, it was admired for being *the* Haydn Symphony of the late Esztherháza years *par excellence;* for its formal subtlety and, perhaps, for possessing special "grace and favour" which illuminate each of the four movements with a certain radiance.

The introduction is vaguely French, and not so vaguely as far as its dotted rhythm is concerned, for it smacks of the old French Overture, the rhythmic force of which lived on, *mutatis mutandis*, in many late eighteenth-century introductions such as this one. One of Haydn's characteristics is pithiness, and this whole introduction sets the stage in exactly eleven bars. The curtain opens on an extraordinary two part theme, the bass line of which moves down a ninth in very precise quavers over a long held *cantabile* upper line. This theme, or derivatives of it, dominate the entire movement. The first subject actually includes not only this theme but a middle section which begins with a semiquaver progression up to B flat, and then goes down the B flat chord in crotchets; this middle section is widely used in the course of the movement (bars 24 *et seq.*); the first subject then continues with a variation of the *a* section. Haydn scholars have noted that in the middle of the transition Haydn does something he very rarely does: he quotes himself. In this particular case (bars 62 *et seq.*) what is quoted is the beginning of Haydn's *Farewell* Symphony (1772), which is in F sharp minor; here we have the (not really exact) quotation in F minor. When we get round to the second subject, Haydn serves us up the *a* part of the first subject with the top line for solo oboe. Unless we are prepared to call the closing material of the exposition a "subject" (which it would be academic to do), there simply *is* no second subject to this movement. But that is why the first subject is not only tripartite but also much more long-winded than is usual in Haydn's language; it covered bars 12–41.

We have remarked that the themes of Haydn's non-slow slow movements often sound like a folk-tune. In No. 85 we find an *Allegretto* with the title "Romance" for a second movement, and it turns out that its main theme really *was* an old French folk-song entitled *La gentille et jeune Lisette*. Of course Haydn was paying a pretty compliment to his Parisian public; but apart from that

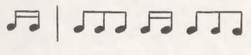
the theme sounds just like Haydn anyway. In this wildly sophisticated movement (which gets back to nature in the same fashion as the Petit Trianon . . .), we note the beautiful second subject (bars 45 *et seq.*) in E flat minor, with its gliding first violin line to open the gate, and a particularly felicitous lead-back to the next variation with solo flute. The final variation is still in pastel colours, like a Watteau background, and it ends *pianissimo*, with a tiny coda.

The *Menuetto* is springy and with some comical effects from the horns (bars 34, 36), but the Trio is an exquisitely proportioned movement. Beginning with a bassoon solo (which Haydn arranged for one of the musical clocks at Esztherháza, by the way), a *tutti* takes over in the second part which breaks up into a huge pedal point (F, horns), over which various wind instruments spin out a derivative of the bassoon theme: time stops dead, the rules are broken, and we are in a magic world.

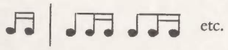
The Finale is a racy *Presto* built on a catchy theme which anyone could memorize in two or three hearings. It is also one of the most successful of Haydn's brilliant new fusions of sonata and rondo forms. The principal difference is is that Haydn's tendency towards monothematicism even in sonata form is now legalized by assuming rondo guise: this manifests itself *inter alia* in that the main theme comes back at the end of what would be, in sonata form, the exposition, but in the tonic, not the dominant: then the development section begins (which did not exist in a strictict rondo). A great *tour-de-force* to end one of the *ancien régime's* most persuasive and winning products.

Symphony No. 86 in D. Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

No. 86 is perhaps the greatest of the *Paris* Symphonies: certainly the most majestic in its quick movements, the most profound in its slow. The *Adagio* introduction is more extended than usual and forms a compact world of its own. In bar three, there is an off-beat *forzato* which plays a rôle later in the movement (*cf.* 59, 60), and it will be found that many elements of this *Adagio* – rhythmic, dynammic, structural – turn up later in the Symphony. The introduction moves in a very suave way right into the ensuing *Allegro spiritoso:* the half-close of the *Adagio* slides up to a six-chord of the supertonic and, rather fantastistically, the quick movement starts on the off-tonic. The first subject, or if you will the first part of the first subject, is a little wisp of a theme four bars long. There then ensues a huge *tutti* which is dominated by the rhythmic fragment

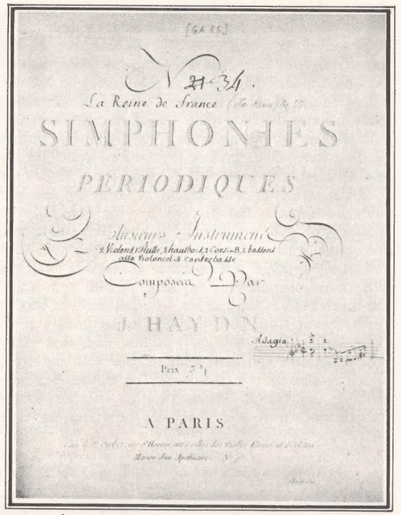


or its derivative



etc.

In the dominant, which Haydn goes to great pains to establish by hammering out the dominant



Symphony No. 85 "La Reine de France" by Haydn; title page, edition by Siebert, Paris.

The first page of violino I from Symphony No. 85, "La Reine de France": Imbault edition. By courtesy of the Trustees of the British Museum.

of the dominant, we are given the little first theme: that is why Haydn was so intent on establishing A major, because the first subject is now, *mutatis mutandis*, off-dominant. In view of the fragmented nature of the first subject, we are treated to an extended and fully developed second subject (upbeat to 65ff.) with a characteristic tail in slithering chromatics; and there is a vigorous concluding section (note the sudden added dynamic power added to stress the sudden new modulation from A major to C sharp minor in six-four position). In the development section, which is very long (bars 86–150), we see the immense possibilities of the little first subject: it is treated primarily as an ideal vehicle for extended modulations, particularly in the lead-back to the recapitulation. Because, however, this is a particularly well balanced movement, we also have a generous treatment of the second subject in this broad development section. The whole movement is a brilliant display of what Haydn can do with seemingly innocent, even undistinguished, thematic material.

The slow movement is marked, in the autograph manuscript, "Capriccio: Largo". *Capriccio* always meant, in Haydn, formal freedom and a kind of rondo treatment *à la* C. P. E. Bach – which is not the Haydnesque rondo with its A-B-A-C-A division but much more closely related to the Baroque *ritornello* form. The principal subject, that is, returns throughout the movement, constantly providing a tonal and spiritual base from which Haydn's spirit may rove. It returns (after being stated) in the tonic, G major, at bars 33ff. and, using itself as a modulation just before, at 54ff. and, with great effect, in the tonic minor at 71ff. As a foil to this main subject, which moves at a stately pace and in slow dynamics (a big "swell mark", that is *crescendo* and *decrescendo*, is placed under the two dotted minims of violin I), we have a partially double dotted and otherwise very intricate melodic line to set off the stateliness of the main subject. The difference between the two principal groups of themes lends a curiously veiled and ambivalent quality to this extraordinary and uncharacteristic movement. Who is to describe its brooding emotional state, interrupted several times by *tutti* sections of frightening intensity?

The *Menuet*, like the whole Symphony of generous proportions, shows us, if we examine it for a moment, what an intricate artistic form this dance movement has become: how symphonic, too, and how serious. It is possible to analyze this Minuet in two ways: in the old, conventional manner of A-B-A, or in a new fashion, whereby Haydn has superimposed on the basically tripartite form a kind of sonata form with exposition (A, ending at the double bar), development (bars 13ff., the "B", and notice how the principal theme is used contrapuntally), recapitulation (upbeat to 39– 54.) and even with a little coda, which we realize after Haydn leads us to a deceptive cadence and pause (54). But we have not said anything of the majesty and strength of this poised and beautiful music. The Trio is one of

Haydn's winning melodies, orchestrated in a distinctly waltz-ish way, once again beautifully orchestrated; with the trumpets and kettledrums silent.

The Finale (*Allegro con spirito*) is in sonata form, with two distinct subjects, though the second is clearly an offspring of the first, having the same five-note lead-in. Altogether, the movement is in the iron grip of that rhythmic lead, which turns up constantly, even in the timpani part all by itself (bar 125). It is also, considered *in toto*, a remarkable example of how Haydn's wit and humour are contained in an intellectual framework of great complexity and subtlety: so that all the gaiety and warmth have substance, as they always must in great art of any kind. There is, actually, something in it for everybody.

Symphony No. 87 in A. Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns and strings.

This stepchild of the *Paris* Symphonies seems to have been forgotten quite fortuitously – something that often happens to the *oeuvre* of prolific artists. There are always a few masterpieces by the great painters, writers and musicians that never lose their popularity; but among the vast output of a Titian or Haydn or Verdi or Dickens, there are works that come and go in the public's esteem. Who is to say why? To some extent, even Beethoven has suffered from posterity. Why should the *Geschöpfe des Prometheus* be hardly known while Symphony No. 1 is world-famous? Why should the Viennese, even today (1971), have a special, even violent, attraction to Verdi's *Nabucco*?

The strong opening subject of the first movement, with agile bass (and bassoon) quavers, has the same five-note rhythmic lead in as that of the Finale in Symphony No. 86:

The first subject stays *forte* until the beginning of the bridge passage to the dominant, and there we are introduced to a gliding bass line in minims over repeated semiquavers in the violins: this section plays an important rôle in the development section. The five-note figure, that is the same rhythm but with different intervals, greets us when we reach the dominant (bar 37), and it is also the rhythmic basis of the second subject (48ff.). This internal unity is further strengthened by the fact that all the sections mentioned above have an accompaniment in quavers. This central unifying organization is present throughout the rest of the movement.

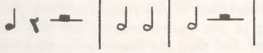
Attentive observers of this period in Haydn's creative life will have noticed two basic types of slow movement in the symphonies: the one the variation, or double variations, in a rather quick time (usually *Allegretto*), and in a quick metre (2/4 is a favourite, but also barred C or 6/8) and the other a real slow movement, almost always *Adagio*, and very often in 3/4 metre. To the first category belong the "slow" movements of Nos. 82 (2/4), 84 (*Andante* in 6/8), 85 (barred C), 89 (*Andante con moto* in 6/8), 90 and 91 (*Andante* in 2/4); while to the second belong the really slow movements of Nos. 83, 86, 87, 88 and 92, all of which are in 3/4 except for 92 (2/4) and all of which except 83 (*Andante*) are marked either *Adagio* or *Largo*. To this group, as noted, belongs the beautiful and rhapsodic slow movement of No. 87, whose broad, flowing lines and intricate orchestration place it among the finest of the period. Another characteristic of these adagios or largos is the hymn-like quality of their main themes, especially noticeable in Nos. 87 and 88. Haydn devotees will also have taken note of the increasing freedom with which the composer uses the wind instruments, and in particular the beautiful solo passages for solo woodwind (with or without horns, sometimes with soft string accompaniment). One such remarkable passage was noted in connection with the slow movement of No. 84; here, in No. 87's *Adagio* we find a kind of cadenza for flute and oboes at bars 37 (with upbeat from 36) – 42, elaborated greatly at 87 (with upbeat from 86) – 97, at first with first violin accompaniment and then without, but with the horns added as well as two bassoons. One further but very striking and typical feature may be mentioned: the "apotheosis" with which Haydn, now nearing sixty years of age, provides the codas of his real slow movements: a strong sense of autumnal beauty, of slanted rays of the sun, pervade these poignant and lyrical passages. Technically, this sense of a "dying fall" is produced by two principal factors: a pedal point, usually tonic, and the tendency to reach out to the sub-dominant, reached by flattening the seventh, together with the use of the *minor* subdominant (six-four chord with the sixth flatted). We find this at the end of No. 87, and, with even more sense of finality at the end of No. 92; later we will notice particularly beautiful examples in Symphonies 94, 97, 102 and, perhaps, most poignantly of all in the last of them all: No. 104, "The Twelfth I have composed in England".

The sturdy *Menuet* has a catchy little "whip" flick

that pushes the music forwards with a slightly Balkan twist. The Trio is a difficult oboe solo, rising in the second part to the unprecedented height of e′′′. The Finale (*Vivace*) is a monothematic movement, in which, as the music unfolds, we see that the main theme has been

Freemason's Lodge "Zur wahren Eintracht" in Vienna, which Haydn joined in 1785, the year in which he wrote symphonies 83 and 87. Oil painting, Kunsthistorisches Museum, Vienna.

planneaed so that it can be used contrapuntally. If we may be permitted a final piece of analysis *à la* Berenson, we would also note the fact that Haydn, at this period, often ends his symphonies with three chords, separated from the rest, *i. i.e.* in No. 87



You also find this ending in Symphonies Nos. 80, 83, 84, 85, 88, 89, 92 and, in the Salomon Symphonies, to conclude Nos. 95 and 101. You never find it in a single maturere Mozart symphony.

Symphony No. 88 in G. Scoring: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

This is popular Symphony is a particularly successful blend of gaiety and towering intellectual strength: in that respect it is closely allied to No. 92, which may explain the particular success of both works. Before proceeeeding to the *corpus* of *Letter V* (No. 88), we would point out a striking innovation, or rather a double innovation: the Symphony begins with Haydn's usual "light" scoring, *i.e.* without trumpets and drums. It was in fact not usual to have trumpets and drums in a G major Symphony in those days, and for purely technical reasons: G trumpets (known as "English trumpets") were too high-pitched: their scale did not begin until g′′, whereas the alternative, of using C trumpets, meant that the trumpets were rather limited. Haydn's Symphony No. 54, which has trumpets and drums and is in G, was originally composed in 1774 without them; it is now (1971) thought he added them when using the Symphony in England. The timpani part of Mozart's brilliant G major Symphony K.318 seems also to have been a later addition. Thus, no one in Paris *anno* 1788 would have expected trumpets and kettledrums in a G major symphony, and they will have been very surprised to see them patiently sitting through the first movement. When the second movement, in D, commenced, they will have still wondered what those instruments were doing at the back of the stage, because in slow movements of symphonies, trumpets and drums were almost never used; Haydn and Mozart had never done so before 1783. Thus their astonishment at hearing the trumpets and drums enter after forty bars of the slow movement must, as we have been at some pains to explain, have been considerable. This is the first Haydn symphony with a slow movement to use them. Mozart's first (and last) was in the *Linz* Symphony K.425 (1783), but the Parisians had never heard a note of it, and would not for many years; though the Viennese knew it, and possibly Haydn, too. Many years later, in the Leipzig *Allgemeine Musikalische Zeitung*, we read of the tremendous effect that was created with the introduction of trumpets and timpani into slow movements by Haydn and Mozart – even in 1798, people still recalled it. This is the kind of thing that we would do well to remember, because our ears, flatted out by the eight horns, three trumpets and tubas of German Romantic music, and the two pairs of kettledrums in a Wagner *Walküre*, hardly hear the innovation any longer.

Haydn's Symphony No. 90 in C: First page of music from the autograph manuscript. Library of Congress, Washington.

If anyone wanted to know why Haydn wrote slow introductions to most of his late symphonies, he might try playing this first movement without the *Adagio*. The introduction is particularly necessary in movements where the quick section begins *piano*, and you will notice that this situation obtains in Symphonies Nos. 84, 85, 86, 88, 90, 91 and 92: *all* their quick sections begin softly. Conversely, the other Symphonies, Nos. 82, 83, 87 and 89 *all* begin *forte*. The opening theme, say, of the *Allegro* in No. 88 is too delicate, too "fragmented", to come in out of the cold. This first movement is undoubtedly an intellectual *tour-de-force* of the first magnitude. In notes of this kind, we cannot attempt to describe how the themes, and their accompaniments, are all closely interrelated. Interested readers may pursue the matter in our book on the *Symphonies of Joseph Haydn* (London 1955, pp. 412f.) and in the new and provocative book by Jan La Rue, *Guidelines for Style Analysis* (New York City 1970, pp. 161ff.). Like all Haydn's greatest formal complexities, you can listen to it with much enjoyment without such an analysis; but we would make the point that the Parisian audiences of 1788 were highly educated musically and without any doubt they understood and appreciated the intellectual side of this *Allegro*.

The great slow movement, of which Brahms is reported to have said, "I want my Ninth Symphony to sound like that", is a variation movement built upon one of Haydn's hymn-tunes and marked *Largo*. Among its many spectacular features is the brilliant orchestration: what the Germans call "durchbrochen", "broken through", which means the opposite of massive. This finely wrought score gives the theme's announcement to solo oboe supported an octave below by solo violoncello, and accompanied by solo bassoon, second horn, viola and the bass line. The effect is as original as the Prelude to *Tristan* if we attune our ears to *anno* 1788, which is admittedly difficult almost two hundred years afterwards. How Haydn gradually enriches the theme as the movement progresses is a wonder to behold. Of all the symphonies discussed in this booklet, this one most requires the listener to follow it with a score.

The *Menuetto*, in G, with C trumpets and kettledrums in low G and D, is a scene out of Bruegel: stamping peasants dancing round kegs of wine and tables groaning with harvest feast. If anyone wants to know the difference, in one word (or rather one minuet), between Haydn and

Joseph Haydn in 1791. Engraving by Francesco Bartolozzi after a lost miniature.

Mozart: compare this earthy, rich painting with the fantastic sophistication of the *Jupiter* Symphony's third movement, both written within a year of each other. In No. 88, there is, to celebrate the timpani's entering the closed world of G major, a neat little solo in two places (bars 11f., 41f.). In the Trio, the banquet is over, and much wine has been consumed: the bagpipes come, droning to the drowsy couples in the afternoon sun. It is another painting of vivid colours, and as earthy as the Minuet itself. Marie Antoinette will have loved it: she will have been reminded of the Petit Trianon. But everyone will have loved it, peasants included.

The Finale is one of the most intricately conceived, yet brilliant sounding, movements Haydn ever composed: a sonata rondo which is a perfect tribute to the Viennese predilection for combining intellect and beauty. Notice in the development section how – after returning rondo-like to the tonic key – Haydn suddenly launches into a *fortissimo* canon between upper and lower strings which continues, before our fascinated eyes and delighted ears, bar after bar: this is surely one of the great contrapuntal feats of the Viennese classical symphony.

Symphony No. 89 in F. Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns and strings.

Placed beside the glowing strength of No. 88, No. 89 seems at first glance a rather pale companion. In fact, the Symphony is reserved, cool and of immaculate formal design, rather like the perfectly fashioned German porcelain figurines of that period. It is often said that Haydn opened the doors to the eighteenth-century salon and let in the fresh air; no doubt this is on the whole true, and we just need to recall the barn-yard richness of No. 88's Minuet; but for No. 89 he momentarily closed the doors again.

The slow movement and Finale were borrowed from the Concerto No. 5 for the King of Naples, composed one year earlier than the Symphony (of which we have the dated autograph, 1787, in the Fitzwilliam Museum in Cambridge). The Concerto was composed for two *lire organizzate* (a kind of sophisticated hurdy-gurdy), two horns, two violins, and violoncello-basso. Haydn retained the form of the slow movement more or less unchanged (though of course re-orchestrated), but he enlarged the Finale with the highly symphonic section in F minor, whose rather ferocious off-beat *forzati* add strength and orchestral colour to an otherwise rather Rococo movement.

Perhaps the most original part of the work is the Menuet. It begins with a rustic wind band solo and the first part ends with a rather coy flute solo. At the beginning of the second section, the bass voice is first the horns and then the bassoons: it all sounds very droll. The end of the Minuet proper is a long tonic pedal point which suddenly bursts into *ff* in a very Beethovenian way, both as regards the "lay-out" of the parts as well as the repeated quavers: here is a *déjà-vue* "Huitième Symphonie".

Symphony No. 90 in C. Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns in C *alto* and F, 2 trumpets, kettledrums and strings.

Haydn may have dedicated these last three Symphonies to Monseigneur le Comte d'Ogny in Paris, and he may have shipped them off to Schloss Wallerstein in Bavaria, but he always had an eye on his own orchestra at Eszterháza. There were certainly two flutes not only in Paris but also at Wallerstein; at Eszterháza there was one flute only, and so for one Haydn wrote. There were no clarinets at Eszterháza either, so there are no clarinets in Symphonies Nos. 82–92: one wonders what Haydn did to Mozart's *Le nozze di Figaro*, with its prominent clarinet parts, when that opera was put into production at Eszterháza in 1790 just before the whole establishment collapsed. Another speciality at Eszterháza were the high horns in C (C *alto*), which took the place of trumpets in festive works with kettledrums: Haydn only had trumpets for special occasions and had to get them from outside, *e.g.* for the great festival of August 1775. Trumpets were a permanent part of the orchestra only in 1780. But Haydn must have known that C *alto* horns were (and are) extremely difficult to play and that they were probably unknown in Paris (or London). It is typical that the authentic Le Duc edition, based on the autograph, simply dropped the note "alto", and so did Longman & Broderip in their authentic edition of 1791. So we have a fine point here: when Haydn played the work at Eszterháza he used high horns and simply omitted the trumpet parts; in London we know he used the trumpet parts (because they are included in the authentic print), but what did he do with the horns? Did they really play in C *alto*? Life for an eighteenth-century musician was nothing but an endless series of compromises . . .

There is an interesting formal device in the first movement. Haydn must have pondered the problem of uniting the slow introduction more closely to the body of the movement. Here he does so by the simplest, most direct but also most effective (because easily audible) means: the music at bars 5/8 of the introduction becomes, speeded up from *Adagio* to *Allegro assai*, the main theme of the quick section. The movement as a whole has the brilliance for which Haydn's C major festive symphonies are known, but it lacks the trenchant power of No. 82's beginning. No. 90 is more ceremonious and has something of the cool reserve that we noted in No. 89.

The slow movement is much in the same restrained

emotional vein: even the big section in F minor is more of a formal device than a sense of self-identification with the sombre key as in Symphony No. 49 (1768). The coda (bars 120 *et seq.*), with its rich woodwind writing, is beautiful in its quiet dignity: one notes the *pp* which suddenly enters at bar 128 to underline the surprise modulation to D flat major.

There is once again, as there was in No. 82's *Menuet*, something very French about this Minuet: gone the stamping peasants of No. 88; here is a glittering ball at the Château de Versailles in the last season it would ever know: it is extraordinary how Haydn could imagine another civilization without ever having experienced it except at second-hand. For the King of Naples, in the series of Concertos (1786), he sometimes writes for the slow movements a Neapolitan aria which reeks of hot sun and garlic and the bluest sky in the world. With No. 90's Haydn has by some miracle entered the artificial, brilliant and rather heartless world of Louis XVI, constructing elaborate locks, and Marie Antoinette, watching her cows being milked at the model farm behind the Petit Trianon, while France was in the grips of starvation.

The Finale is one of Haydn's fast-moving, monothematic movements in sonata form. When the movement appears to come to a close at bar 167, there follow four bars of rest and the movement suddenly continues in the flatted supertonic (D flat), rather the way, nowadays, popular melodies are shoved up half-a-bar towards the middle. The ensuing coda is enormous (bars 168, counting the rests, through 241) and full of drollery; but it is much more the Haydn we know, though without the usual amount of warmth. Possibly for that reason, the jokes appear more ironical than witty.

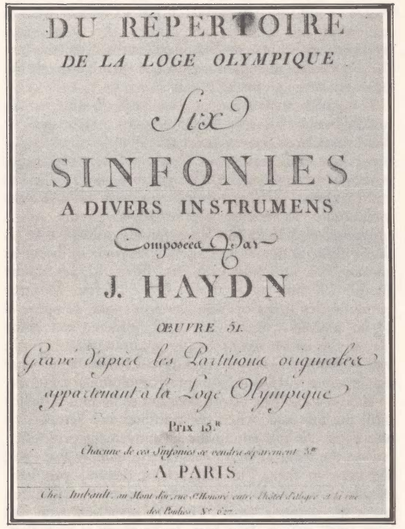
Symphony No. 91 in E flat. Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns and strings.

E flat is a favourite key with most composers, and Haydn was no exception: he, too, appreciated its mellowness, the rich sonority that wind instruments assume when in that key, and the curious effect whereby the strings lose their edge. The very introduction of No. 91 shows how much the key influenced the composition, as it did at the same juncture in No. 84. This expansive and generous music went right out of Haydn's head by 1791: he could not remember it when asking Frau von Genzinger to send the work to London, so he quoted the beginning of the quick part. In a similar way, Mozart forgot the whole Haffner Symphony and was astonished at how good it was when his father sent it back to Vienna six months later.

The main theme of the first movement's *Allegro assai* is constructed in double counterpoint at the octave; so that the second part of the theme is the top and bottom lines reversed. Haydn keeps adding extra voices to this theme: when we reach the dominant, the first violin has a new voice (bars 57ff.) and soon the flute and oboe as well. There is a sequential second subject and a long closing episode to set off the contrapuntal austerity of the main theme. In the development, this subject gets still another extra voice (bars 128ff.), first in the oboe and then in the flute. We now have the main subject, itself in

TRE
SINFONIE
A Più Stromenti
DEL SIGNOR
GUISEPPE HAYDEN
Maestro di Capella alla Corte di Viena
OPERA XIX.
Prix 7.ll 4.s
A PARIS
Chez Madame Berault Marchande de Musique rue de la Comédie Françoise Fauxbourg St. Germain au Dieu de l'Armonie, a Metz chez Mr. Kar. et aux adresses ordinaires.
A. P. D. R.

Title page of a set of three Haydn symphonies brought out by Madame Berault in Paris in the 1770s as Opus XIX. Actually all three symphonies are spurious: two are by Haydn's old friend and colleague Carl von Dittersdorf, and one cannot be identified. In the 1770s Haydn's works were widely sought after, and French publishers had no scruples in pirating spurious works by Haydn's Austrian and German contemporaries and selling them as genuine.


DU RÉPERTOIRE
DE LA LOGE OLYMPIQUE
Six
SINFONIES
A DIVERS INSTRUMENS
Composées Par
J. HAYDN
OEUVRE 51.
Gravé d'après les Partitions originales appartenant à la Loge Olympique
Prix 15.ll
Chacune de ces Sinfonies se vendra séparement 3.ll
A PARIS
Chez Imbault au Mont-Jor rue St Honoré entre Chatel et Regnard à la vie des Poulets N.o 257.

Title page of the Imbault first editions of Haydn's Symphonies Nos. 82–87. By courtesy of the Trustees of the British Museum.

double counterpoint, with a variety of countersubjects, and Haydn finally, at the end of the movement (Bars 253 *et seq.*), does the supreme contrapuntal feat of combining them all at once in a five-voice display: countersubject I in the flute, oboe I and violin I; countersubject II in the viola; top voice of the theme in oboe II and violin II; bottom voice in bassoons, cellos and basses.

The dancing quality of the *Andante* is immediately apparent. The movement appears to be a normal theme and variations, with the usual droll effects (the bassoon solo; the "minore" section, and so forth); but we are not prepared for the riotous series of trills just before the end, where the whole orchestra seems to have gone mad.

In the third movement (marked, oddly, *Un poco allegretto*), we notice the beautiful lead-back to the return of the "A" section in the *Menuet* proper: a long dominant pedal point, with beautiful bassoon colouring. The Trio has strong elements of the waltz; in the second section, there is a series of very original *fz decrescendi*, first in the horns, then in the oboes: Haydn will return to this little bizarrerie with a vengeance in the Trio of No. 92.

The Finale has a gay melody over a chattering second violin part, later transferred to the celli: except for a tiny little second subject, if one wishes to call it that, at bars 55ff., the whole movement is in the secure grasp of this main subject: Haydn detaches the first six notes and uses them as accompaniment (bars 77ff.), then he uses just the fifth and sixth notes (*e.g.* at 94 and 99) and spins out these two notes into a whole passage in the middle of the development (bars 107 *et seq.*), A winning conclusion to a bright, warm-hearted Symphony.

Symphony No. 92 in G (Oxford). Scoring: 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

On the occasion of the first performance of *The Creation* in Italy, which took place at Bergamo in 1809, the libretto contained notes on the composer and his works by a G. S. M., who was none other than the famous operatic composer Giovanni Simone (Johann Simon) Mayr, the conductor, since 1802, of Santa Maria Maggiore at Bergamo. Mayr, a careful student of Haydn, made the following observant note. Speaking of Haydn's first movements, Mayr notes, "Non hanno questi *Allegri* talvolta neppure un *tema*, e sembrano di cominciare in

mezzo; e nulladimeno trovasi in essi ad onta di tutta la leggerezza una fluidità, un ordine, che annunziano sempre la mano maestra." And it *is* very often the case that "these *Allegri* sometimes do not even have a theme and seem to begin in the middle."

The quick movement of No. 92/I "begins in the middle", and it is off-tonic, moreover. Once again, it would not have done to start the Symphony with this non-theme in the non-tonic. Thus the slow introduction, which is in its own right of an extraordinary profundity and loveliness, with a wandering middle voice for the violoncello. Its intense chromaticism as the music progresses underlines the late-summery stillness that, as the Symphony moves into the slow movement, becomes autumn. On 14th July 1789, two things happened: the Bastille fell and, by a curious stroke of fate, Mozart's revolutionary opera on Beaumarchais's text, *Le nozze di Figaro*, arrived at Eszterháza. As the ordered and serene life of the *ancien régime* began to disintegrate, Haydn was penning this very Symphony, a tribute to all that was gracious and beautiful in pre-Revolutionary Europe.

The off-tonic first theme does not settle into G major until the first *tutti*, when the trumpets and kettledrums also enter. As this extraordinary movement progresses, we see the truth of Mayr's statement, namely that "just the same in them [the fragmented themes] you find, despite all their lightness, a fluidity, a sense of order, that mark the master's hand". Haydn's invention with this very small subject (four bars, to be exact) is boundless. As is very often the case when Haydn's first subject is very small in size, we are given a fully developed second subject: this was true of No. 86/I and also obtains here, though it occurs just before the end of the exposition. The enormous contrapuntal possibilities of the first subject are revealed to us by Haydn *le grand prestidigitateur* during the development section: the first subject with the grace-note figure of the second, the first subject in cancrizans with itself, in inversion with itself, as a canon in several parts. It is in the greatest tradition.

This is the second slow movement (*Adagio*) in which Haydn introduces the trumpets and timpani. The theme is one of the hymn tunes that we have come to know in the past few years of Haydn's life; and there is once again, as there was in No. 88/II (and in our introduction), a separate cello line. Formally the movement is organized as follows: the big "A" section is worked out *a–a′* (in other words instead of a double bar, Haydn has written out the repeat, but also embellished it) *b–b′–a″* (still differently elaborated). During all of this the trumpets and timpani were silent. Now, as "B" bursts upon us, with G minor, they enter. The first of what will be many wind band solos greet us in the middle of this "B" section (bars 55ff.). "A" now returns, with its *a–b–a* pattern but without the repeats and still further varied. The coda brings us an enormous wind band solo, the longest Haydn ever wrote in a slow movement thus far, which contains a staggeringly modern-sounding series of parallel six-four chords (bar 104) and ends in long pedal-point "apotheosis" such as we have described in connection with No. 87's slow movement.

Joseph Haydn. An anonymous silhouette, probably from the end of the 1780s

The *Menuet* is on the same large symphonic scale as that in No. 86, and with a big middle, or "development" section. It is also a very serious movement, and not only because of its frequent excursions into the minor: the heart jumps, but not for joy. The Trio takes over the syncopated *forzato-decrescendo* trick that we noticed in No. 91's Trio: here it is still further extended. The whole Trio is very influenced by these syncopations. Again, we note that it, too, is a serious movement.

The Finale is, if it were possible, even more dazzling than that of No. 88. It begins with a bizarre effect, the theme in the first violins over nothing except bare octaves in the violoncello (later editors put in harmony here, but the autograph and other authentic sources are quite clear as to what the composer intended). There is also a big second subject. Never has Haydn showed such ingenuity as in the contrapuntal extension of his thematic material in the development. Nothing seems too much for him to attempt. Finally, after all this daring and highly chromatic experimentation, we land in C major and the second subject: suddenly the trumpets (which are C trumpets) enter with delightful effect: later Johann Strauss was to show the same sensitive awareness of the trumpet's colour in *piano* context. When the second subject returns in the recapitulation, Haydn gives a new accompaniment to the second horn, who must display not only agility in octave jumping but also show off his "stopped" note C sharp.

Haydn was quite right to pick this Symphony for the concert to celebrate his Oxford degree in July 1791, for it artlessly combines the greatest contrapuntal mind since J. S. Bach with a rich symphonic style.

Sinfonia Concertante in B flat major (1792) With this work, we jump ahead, for a moment, to the London period. Scoring: oboe obbligato, bassoon obbligato, violin obbligato, violoncello obbligato. Orchestra: 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The *Sinfonia Concertante*, as it has come to be called, was entitled by Haydn on the autograph manuscript simply "Concertante". It was composed in 1792 for the Haydn-Salomon concerts in London, and there seems little doubt that Salomon persuaded Haydn to write it because of the great popularity of the *sinfonie concertanti* by Haydn's erstwhile pupil, Ignaz Pleyel, whom the rival "Professional Concert" had lured to London. Salomon's concert series began on Friday, 17 February 1792, and the Professionals the previous Monday (13 February), both in the fashionable and elegant Hanover Square Rooms. On 27 February, the third programme of the Professional Concert included a new *Concertante* by Pleyel, and the *Oracle*, the next day, noted: "The novelty of the evening was a *Concertante* by PLEYEL, for six Instruments. The subject extremely easy, airy, and well calculated for the *obligati* of the different Instruments which succeed each other – all varied with profound skill, and producing the most delightful effects . . . of . . . the Concertante it will be sufficiency of praise to say, that HAYDN might own with honour these works of his Pupil. It was the triumph of both – The Master was there, seemingly proud of his Work; the Scholar, himself only second, was very sensibly affected by the applause . . .".

On 9 March, at Salomon's fourth concert of the season, a "New Concerto M.S. for [Violin], Violoncello, Oboe and Bassoon" by Haydn was announced, to be performed by Messrs. Salomon, Menel, Harrington and Holmes. The work was an enormous success and had to be repeated at the next concert (where its title was correctly changed to "Concertante"). "The prevailing manner of this Master", wrote the *Oracle* on 10 March, "pervaded every movement – the third movement of which seemed expressly calculated to shew the brilliancy of Salomon's, and the sweetness of his tone." "A new concertante from HAYDN," wrote the *Morning Herald* on the 12th, "combined with all the excellencies of music; it was profound, airy, affecting, and original, and the performance was in unison with the merit of the composition. SALOMON particularly exerted himself on this occasion, in doing justice to the music of his friend HAYDN." The *Morning Chronicle* of the same date wrote that the "new *Concertante* . . . was performed for the first time with admirable effect." When Haydn gave his benefit concert on 3 May, the *Concertante* was repeated, and it figured in the next Haydn-Salomon concerts of 1794 as well – "delightfully animating" wrote the *Morning Chronicle* after a performance on 24 February 1794.

From its initial success, the *Concertante* gradually disappeared from the repertoire. It was printed by Breitkopf & Härtel in 1920, the first post-eighteenth-century edition of the whole work (arrangements for various combinations were published in the first decade of the nineteenth century), but it was very rarely performed. The first recording, made in the 1930s by Charles Münch for *L'Oiseau-Lyre*, achieved very little circulation. Suddenly, about 1960, the work caught on and is now one of Haydn's most popular pieces in the concerto form.

Orchestrated in the brilliant manner of the London period, Haydn's *Concertante* is of course a *pièce d'occasion* and is not in the same category as the great London Symphonies. It does not seek profundity and is entertainment music on the highest scale. It exploits well the different timbres of the four solo instruments; the bassoon, in particular, is given music admirably suited to that instrument of many emotions. The first movement is the most heavily symphonic, with an elaborate cadenza for the four solo instruments composed especially by Haydn. The slow movement is a placid *Andante* in which the trumpets and drums are dropped. The Finale features an old device known to students of early Haydn: an instrumental recitative in which (in this case) the violin pretends to be a dramatic soprano: please note that the *appoggiature* are written out (which they were usually not in vocal music, which has led some misguided but uneducated people to imagine that these *appoggiature* were not sung). Haydn thus went back to the *Cassatio a nove* (Hoboken II: 17, *c.* 1761) and the Symphony No. 7 *Le Midi* (1761), in which this device occurred. After the accompanied recitative has ended, the movement itself begins: with a typically lilting solo for Mr. Salomon. Before the end of this light-hearted and well-constructed Finale, the accompanied recitative enters once more.

The full scores of these symphonies are published by the Haydn-Mozart Press of the Universal Edition, edited by the writer of these notes. The miniature scores, with notes on the sources used, are published as volumes nine and ten of the Complete Edition of Haydn's Symphonies in the Philharmonia Edition; Philharmonia also publish them all as separate miniature scores (both the single copies and the volumes are distributed by Universal Edition).

H. C. Robbins Landon,
Buggiano Castello,
June 1971

Recorded at St Bonifatius Kirche, Marl.
Producer: James Mallinson
Engineer: Colin Moorfoot

Also available in this series:
Haydn Symphonies 49–56
STS 15127/30
Haydn Symphonies 57–64
STS 15131/4
Haydn Symphonies 65–72
STS 15135/8
Haydn Symphonies 73–81
STS 15182/5
Philharmonia Hungarica conducted by Antal Dorati

Booklets in this series, designed by Robin Mukerji.